WHAT WILL BE HEARD AT THE FRANK CONCERT.

Seven Works of the Seventeenth and Eighteenth Centuries New to America Archale Instruments to Be Played Mr. and Mrs, Arnold Dolmetsch.

The interesting incident of the coming veck for all serious lovers of music will be be first of Mr. Franko's concerts of olden that music at Daly's Theatre. These entertainments were begun without any expectation that they would assume the position in popular esteem which is now theirs. That they have done so speaks volumes for the purity of the taste possessed by at least a part of this public Originally it was thought that the performance of old and forgotten music would arouse curiosity and have a historic flavor. but the very first concert showed that this music of a past age was charged with a sweet serenity of thought, with a deep and abiding restfulness of mood and finished with a clear and scave external beauty which communded the admiration of every

Last year, the second in which these concerts were given, showed that public appreciation might be regarded as permanent, and consequently Mr. Franko went abroad last summer in search of new material for his programmes Although much of the old music is in print, not all of that part of it is accessible in this country, while the European libraries contain hundreds of scores which have never crossed the border line Letween manuscript and type. Furthermore, Loudon newspapers d long busied themselves with the name of Arnold Dolmetsch, a specialist in archaic music and its performance on the instruments of its own time. Mr. Franko purposed to invite Mr. Dolmetsch to visit America and add to the illusion of the concerts by his unique performances.

At the first concert, which is to take place on Tuesday afternoon, Mr. Franko will bring forward some of the unfamiliar old works which he secured while abroad, and Mr. and Mrs. Dolmetsch, with their usual assistant, Miss Mabel Johnston, will appear in performances of the antique music. The compositions to be performed and the instruments to be seen and heard merit special mention at this time. We are to hear three numbers, overture, intermezzo and chaconne, written by Marc Antoine Charpentier for a Molière comedy, the D major concerto of Sebastian Bach for harpsichord, flute and violin, with accompaniment of stringed instruments, the G minor symphony of Johann Christian Bach, a song, "Willo, Willo" (in Shakespeare's "Othello") daving from 1550 and written by an unknown composer, a sonata by Attilio Ariosti for viola d'amore, the first concerto of Rameau for viola d'amore, viola da gamba and harpsichord, and a ballet suite by Sacchini.

All the archaic instruments mentioned n this list will be played, for it is a part of Mr. Dolmetsch's specialty to have all such instruments in practicable condition. His harpsichords, for instance, are not old and dried out instruments tinkered up for use, but new ones built for him on the old models. It is believed that we shall hear there precursors of the piano as they sounded to their contemporaries.

Every composition in the list will be a novelty, as it will be heard in America for the first time. The particular significance of this fact may best be gathered from the dates of the works. Charpentier was born in 1634 and died in 1702; Sebastin Bach's dates are 1685-1750; Christian Bach, 1735-1782; Ariosti, 1669-1740; Rameau, 1683-1764, and Sacchini, 1734-1786. Of the compositions something will be said later in this article. For the information of those who go to ferent ways of tuning it were employed. concerts to see as well as to hear let us It was an excellent instrument, but it would first consider the old instruments which hardly repay contemporaneous cultivation,

To give a complete account of the origin and nature of instruments of the harpsichord family, to which also the spinet and the virginal belonged, would be to recount nearly the whole history of the ancestry of the modern pianoforte. But it is not impracticable to give a brief

The modern piano is a result of a long series of attempts to apply the keyboard of the organ to the operation of stringed instruments. The employment of a number of strings, each tuned to a tone of the scale (instead of three or four strings made to produce several notes by stopping, as in the violin), was found in the early ages in the harp, which was used by the ancien Egyptians, and in the dulcimer, which is now seen in almost every Hungarian band and which is almost as old as the harp. The fundamental difference between the harp and the dulcimer was in the action which caused the strings to vibrate. The strings of a harp are plucked; those of a dulcimer are struck with two little hammers in the hands of the player.

All the early attempts were to introduce one of these actions into an instrument strung somewhat like a piano. This instrument is believed to have originated in the monochord, invented by the Greek physicist Pythagoras in the sixth century before Christ for the scientific measurement of musical intervals. His instrument was an oblong box with a single string stretched across it and a movable bridge for dividing the string at different points so as to obtain different notes. The shifting of the bridge was found to be inconvenient, and in the second century, according to Claudius Ptolemeus and Aristides Quintilianus, there was a four-stringed instrument called the helicon.

Guido d' Arezzo, a celebrated teacher who lived in the first part of the eleventh century, is thought to have applied the keyboard to the monochord because in his writings is found advice to his pupils to practise the hand diligently at this instrument. It may be, however, that he made use of a mechanism devised before his time.

Whether Guido invented it nor not, the action of his instrument consisted of a straight lever with an upright piece of metal at the end inside the instrument. The other end was the key and when this was struck down the inner end flew up, forcing the piece of metal to hit the string and cause it to sound. There were not as many strings as there were keys and so when a metal bridge struck a string it performed the second office of dividing or stopping that string and determining the pitch of the note sounded. This action subsequently became that of the German clavichord.

In the course of time the clavichord came to have a separate string for each note and later it had more than one, like the modern piano. Thus it was the instrument which led most directly toward the piano, for the invention of our instrument was simply the result of a successful attempt to construct a good hammer action, which should more closely reproduce the action of

he dulcimer. The instruments of the harpsichord family were the representatives of the application of the keyboard to the harp action. In these instruments the strings were not struck, but plucked, by a little spine or thern of leather or quill inserted borizontally in an upright jack at the inner

end of the lever of which the outer end was the key. When the key was presend down the jack moved upward past the string and caused the spine to pluck it. No matter how hard the player struck the key the elasticity of the spine remained constant and consequently it always plucked the string with the same force. Hence mechanical devices, such as pedals shifting the blow from one to two strings, swell boxes and octave couplers, were introduced

o increase the range of dynamic effects. The first mention of the harpsichord and clavichord is found in Eberhard Cersne's Rules of the Minnesingers," 1404. The harpsichord was simply the grand piano, or rather the concert instrument, of its family. It was built in the trapezoid shape like a modern grand. Other shapes were square and upright. Bach was familiar with the harpsichord, but preferred the clavichord. Handel, Domenico Scarlatti, and Mozart were all great harpsichord players.

The most famous builders of the instru ment were Johannes Baffo, Venice, 1574; Hans Ruckers, Antwerp, 1575; Andreas Ruckers, his son, 1614, and Tschudi and Kirkma., the London builders of Handel's day. The invention of the piano hammer action by Bartolomeo Cristofori, given to the world in 1711, sealed the fate of both clavichord and harpsichord. Toward the end of the eighteenth century the superority of the new instrument had been established and Beethoven gave it the prestige of his high authority.

The other archaic instruments to be heard are the lute, viola d'amore and viola da gamba. The lute is an instrument of the family whose most familiar modern representative is the guitar. It was built of fine cedar usually and had a pear-shaped body, often elaborately decorated. It was strung with strings of different materials. There were several varieties of lute and the number of strings varied, in some cases reaching as many as thirteen.

Any one who desires to see different varieties of lute has only to visit the Crosby Brown collection in the Metropolitan Mueum of Art, where he will fird a theorbo. chittaronne, an archlute, mandoras pandoras, pandiorinas, cavontos, archimandoras and other species of lutes. The piano drove the lute firmly from its proud position as the favorite home instrument.

It should be noted, however, that efforts are afoot to restore the lute to use. It is neither easy to play nor to keep in tune, but doubtless it would be found to be infinitely superior to the twanging instruments of the present time. Even Bach thought well enough of it to compose three pieces for it French makers are now building new lutes and it may be that the romantic instrument of eighteenth-century Europe may eturn to its own. The viola d'amore, though an old instru-

ment, has never quite passed out of use Its beautiful tone is due to the fact that it is strung with two sets of strings, one under the other. The lower set is not touched in playing, but vibrates in sympathy with he upper set. This is what gives the instrument its peculiarly captivating tone. Meyerbeer wrote the accompaniment to Rioul's romance in the first scene of "Les Huguenots" for viola d'amore, but it is low usually played on the ordinary viola.

The viola d'amore has seven strings, uned to the chord of D major. The sympathetic strings are made of fine wire Several excellent examples of this instrument are to be found in the Metropolitan Museum of Art.

The viola da gamba is one of the old viol family (the often mentioned "chest of viols"). But no chest of reasonable proportions could ever have contained all these instruments. There were scores of varieties. The viola da gamba was the bass of the family. It had six strings, but in the course of its history many difbecause we have a better substitute in the

In the course of the evolution of instrumental music the violin, which is simply little viol, the high soprano of the family came into use as the queen of bowed intruments. The tenor viola da braccia, which is Italian for arm viol (one held by the arm of the player), became the modern viola, and the viola da gamba, or leg viol, gave way to the larger and more sonorous 'cello. It held its own, however, till the early part of the eighteenth century.

Of the music to be played at the concert the Charpentier selections are from numbers written by the composer for "Le Maiade Imaginaire." About ten years ago for a Parisian revival of the play Camille Saint-Säens, the eminent French composer, undertook to rearrange the original music composed over two centuries earlier. H filled out the harmonies, instrumented the music for modern orchestra and published a piano arrangement. The manuscript score and parts were lent to Mr. Franko by M. Saint-Säens last summer. The chaconne does not belong to the original music, but was substituted by M. Saint-Saens for another dance air. It is from Charpentier's opera "Médée."

Johann Christian Bach was the youngest son of Sebastian, the great Bach. passed the last twenty-three years of his life in London, where he composed, taught and was music master to Queen Charlotte He wrote fifteen or sixteen symphonies, and that to be heard on Tuesday is in the collection of Dr. Ferdinand Prieger of Bonn, who permitted Mr. Franko to copy it.

Shakespeare's "Othello," according t Malone, was written in 1604. The "Willow" song of Desdemona, however, is older than the play. The text is to be found in Percy's "Reliques," and various English authorities have estimated the date of the song as at least 1600 and others as much earlier.

Ariosti, a Dominican monk, was a fine performer on the 'cello and the viola d'amore, and it is to his acquaintance with the latter that we owe the sonata to be heard on Tuesday. Ariosti wrote a book of instruction for the instrument. Of Rameau music lovers ought not to be in need of special notification. Sacchini was an Italian disciple of Gluck and composed chiefly for Paris

This concert, as will be gathered from the foregoing insufficient review of its interesting features, will be one of the most attractive of the entire season. Coming so soon after the romantic aspirations of Berlioz's Symphonie Fantastique" and the abstrus analytics of Richard Strauss's "Also sprach Zarathustra, "it will afford a sharp lesson in the changes which have taken place in music in the last century. Whether those changes are for the better or not this is not the time to question. But that every person who goes to hear the archaic music and the old instruments will thank Mr Franko for an afternoon of sweet and rest ful art there need not be a moment's doubt.

The London Daily Telegranh says of Arthur Morrison's story, "The Hole in the Wall:"
"Extraordinary power" "Mr. Morrison's ingenious story "His characters are drawn with amazing skill, notably Cept. Nat "He has the saving grace of humor "Sawell as the capacity of illuminating as much darkness with brilliant firshes of light, The Hole in the Wall is a masterly piece of work.

This story will begin in The Evening Sunto-morrow, Jan. 5.—Adv.

W. J. HENDERSON.

TWO HAMLETS ON THE BOARDS

OTHERN AT ONE EXTREME. BONN AT THE OTHER.

Defects of Sothern's Performance-Passion Torn to Tatters in the Irving Place Theatre-The Real Hamlet Unlike Either Impersonation-Difficultie Showing Him on the Stage.

D'abord, Messieurs! Let us be sensible on this eternal Shakespeare question. Whether it is Hamlet or Shylock; whether it e the spirit or the letter of the text, men and brethren fall to argument, to railing and thence by a declension to blows. It would be silly were it not sad. And thereby hangs an argument for a Sunday sermon. If the real Hamlet appeared would we recognize him, and recognizing him could we refrain from taking critical pot shots at him? That s the question; or as Ferdinand Bonn says his German version—Schlegel? No. iennese? Perhaps-"Sein oder nicht Sein." Which is better than Eugene Morand's and Marcel Schwob's: "Etre ou ne pas être, c'est la question," as spoken by Sarah Bern-hardt in her epicene "Hamlet."

When George Shaw boldly declared that Shakespeare's plays were largely melo-dramas with "purple patches" the fetish worshippers raised hands of horror. When he furthermore and unabashed swore that the Ibsen plays were technically better made than Shakespeare's dramas, the perturbed spirits took on courage. What a ester is Shaw! Of course he doesn't mean And of course he did. Worse remainshe is in the right, and is only echoing in part judgments of the eighteenth century.

We adore Shake peare blindly, but it must be admitted that he doesn't always play well. We plump down before his bearded image and say impossible prayers to him. But he reads better than he acts. And he more often bores than pleases. Why this Bardolatry? Why this exempting of one man from criticism while hard knocks are dealt to his contemporaries, to his sucessors? Marlowe is bombastic, we say; Beaumont and Fletcher artificial. Shakespeare, alone, is the central sun. Tut, tut! Also very true. The sun, however, is not spotless, and we midgets crawling twixt arth and heaven may be permitted to point out, with shaky hand, it is true, the whereabouts of several large and disfiguring But we will not avail ourselves of this

freeman's privilege. We could an we would; we won't. Suffice to say that no work of art is great until it submits to the ceaseless scrutiny of the many. Shakespeare has stood the test as no one before him. Despite Voltaire's admiration, and subsequent abuse, we accept the Englishman with all his imperfections full blown upon him. Taine's estimate is the sanest; oming as it does from a supposedly hostile camp-what has Shakespeare, this glorious romantic to do with the rule-of-thumb classics of France?-it may be accepted as the verdict of a man singularly free from racial or temperamental prejudices, a great hinker, a catholic critic.

To the Shakespeare-mad we recomnend a cool perusal of Taine's study. It dispels the rhapsodic vapors evoked by that magician in words, Victor Hugo, and if burdened somewhat by the doctrinaire theory of environment, the main thing is accomplished. Shakespeare is shown as a man, an erring man, a man of assions, gross appetites; tender, sensitive, loving; a soul at one moment rapt into the eventh heaven, the next hurled to the ethermost hell; a poet's soul. He is not depicted as he surely was not-a monster of impossible perfections in whose brain were all philosophies, sciences, learnings, but he is set faithfully before us as a human being, with a genius the like of which the world has never seen; withal a man of heart and sensibility.

We quite subscribe to the view of another Frenchman, Paul Bourget, touching on personal element in the poet's work. "It vain to say that they are simply works of imagination. For my part, I in no way believe that mental sensibility can find action apart from real sensibility. Granted that a poet does not copy the actual facts of his own life and that in all his work not an event can be found that has happened to him, nor the portrait of any person he has known. I decline to understand how he shall write the scene between Hamlet and his mother, or the storm act in "Lear, if he has not known in all their bitternes the sensations that form the theme of these two passages, has not seen on a loved soul the stain that can never be washed away has not suffered or done some irreparable injustice." Then he dives into the sonnets where we must leave him.

Put "Hamlet," of all the plays the least favorable for translation, into a foreign tongue and what remains? Bald melodrama, interspersed with tedious philosophic speeches. And this holds good whether Joseph Kainz is the hero, or only Ferdinand Bonn-for the latter is as subtle as a haystack and when the wind is north, northeast -a disagreeable, chilly air in Elsinorehe looks as if he could don a raincoat and stalk over to Luchow's on Fourteenth

st reet! It is then the music, the surge and thunder of his words, that keeps Shakespeare in our heart of hearts. His philosophy was the commonplace stuff of his times. It was Montaigne's; it was hedonistic; it was lofty in its Roman Catholic spiritualitywait! he can be proved as good a Catholic as a free-thinker-and to-day it would be considered the philosophy of l'homme moyen sensuel, as Matthew Arnold calls the average man. Nothing ages like philosophical systems except melodies. The thoughts and tunes of one generation are disliked and caricatured by a later. So it is the music, the perennial music of his phrase that is the salt of Shakespeare's

Yes-and his profound knowledge of character. All the rest is negligible; his amorphous plots, his wit, wisdom and histories. Every year sees a new book about "Shakespeare as Jurist;" "Shakespeare as Landscape Gardener;" "Shakespeare as Scholar," ad nauseam. The fact has been demonstrated by George Brande that Shakespeare's knowledge was that of a man of the world plus genius. He studied little, but observed vastly, and the mistakes of him if tabulated would about balance his excellences. That is to say, he is as faulty as his contemporaries and his knowledge of law, archery, agriculture, religion, war, &c., is not impeccable. He picked up what he could and helped imself wherever he would, with the insouciance of genius. Yet Bacon was wiser man; Ben Jonson a more learned. And it is just here that the Bacon cum greens contingent-comical souls!-may be routed from the field

Shakespeare was not a man of superior education-he was a man of genius. He mew little Latin, less Greek and went to North's Plutarch and Florio's Montaigne for his plots and philosophy. With his "pickers and stealers" he lifted whatever he could without a "Thank you!" Like frum, and if the sonnets are to be read aright his life was a turbulent one sexually. He could no more have written the Novum Organum than Lord Verulam "Othello. Book learning does not make the dramatic mare go, and William Shakespeare bothered little about the types when he had actual men and women to serve for study material. There he was monarch of all he surveyed-and what an empire! What perceptions! What music he made when he sang of his humans! Hamlet is a sonate of the soul; but so difficult is it that its public performance usually escapes catastrophe by a hair's breadth. Swinburne was right when he gleefully asserted that Shakespeare made the additions to this supreme tragedy so as to keep it from the

As are the Beethoven sonatas and symphonies to the musician. Hamlet is attacked by every actor of ambition. To play the melancholy Prince-what fudge is this damnable iteration on melancholy! Hamlet was thousand things besides marks the end of a professional career, which whether it has been a career of tragedy, comedy, history, pastoral, pastoral-comic, historical-pastoral, tragicalhistorical, tragical-comical-historical-pas-toral, always terminates with Hamlet. He is the sonala appassionals of the actor. And, curiously enough, such is the music of the poem that few can quite spoil it. Hence the sayir rechoed by Lewes that no actor makes a failure in Hamlet-which means nothing, if you analyze it. Two or three actors in a century-100 years, mind you!—there are who physically, psychi-cally or, we should say, temperamentally, are suited to the part. Edwin Booth was one. Henry Irving was not another. Garrick must have been too real, to judge from Fielding's account, and Lewes relates that Edmund Kean was too passionate. We have seen Ludwig Barnay and Kainz. Both are excellent Hamlets, while Mounet-Sully's reading is still fresh in the memory of New York theatregoers. It was an eminently gallic impersonation.

What, then, is the true Hamlet? Is he suffering from Folie du doute, as Lombroso, Maudsley and others believe? Or does he artfully assume his vapors, his amblings and crasy jiggings? Swinburne, who loathes German sciolism, will have none of Goethe and his "Wilhelm Meister" cirticism; the precious vase of Hamlet's soul contained an acorn that grew to an oak and so shattered the delicate inclosure, which means that a burden too grievous to be borne was imposed upon the feminine soul of the young man. This is the interesting interpretation.

Swinburne, however, agrees with Browning that there is still a point in Hamlet "unseized by the Germans yet." Hamlet for him has an inmost nature by no means a riddle; its characteristic is not "irresolu tion or hesitation in any form of weakness, but rather the strong conflux of contending forces." The italics are ours. Because of his sheer breadth of brain and spirit, Hamlet was hampered where any other, Laertes or even the cautious Horatio, would have cut the knot of perplexity with one brilliant stroke. "That during four whole acts," continues Swinburne, "Hamlet cannot or does not make up his mind to any direct or deliberate action against his uncle is true enough; true, also, we may say, that Hamlet had somewhat more of mind than another man to make up, and might properly want somewhat more time than might another man to do it in; but not, I venture to say in spite of Goethe, through innate inade quacy to his task and unconquerable weak ess of will; not, I venture to think in spite of Hugo, through immedicable scepticism of the spirit and irremediable propensity to nebulous intellectual refinement.

Swinburne then goes on to say that Hamlet's hot-headed and reckless behavior on the voyage to England, his intrepidity in the presence of Laertes and his magnificent courage at the last, are proofs positive that he was no skulker seeking in philosophy a pretext to play the coward His dwelling upon his own weakness Swinburne thinks, operates favorably for the theory advanced—that Hamlet had to be well grounded before he resorted to revenge We recall, in this particular, a suggestive study by the late George Miles of Emmets burg, Md., who insisted that Hamlet had the conscience of a Roman Catholic super imposed upon the nature of a man of his troublous times. He could not send soul unshrived to hell; but when he had the proofs of his uncle's guilt not the loss of his own soul could stay his terrific reprisals.

Swinburne, by the way, thinks with per fect propriety that the monologue on reason and resolution, always omitted from the fourth act, actually eclipses and dis tances on philosophic and poetic grounds the better known and better liked soliloquy on suicide and doubt.

The Swinburnean view of Hamlet is no without precedent. George Henry Lewes charming causeur and admirable critiof actors and the art of acting, describes minutely the Hamlet of Charles Fechter, a Hamlet some of us remember, though the French actor was in his decadence when he visited America. (He died in 189) Lewes thought this assumption had charm was natural, but wondered at its lymphatic quality, at the overaccentuation of the reflective in the character. Hamlet, he cries, was, after the interview with the Ghost, a man haif crazed, a man boiling over with his unsettling memories, with his desire for the truth, for revenge. Little wonder that his words were whirling, his action antic. Therefore, the critic taxes Feehter with phlegm, with uttering "To be or not to be," as if it were a thesis in a philo sophical examination. These are not his words, but his meaning, as we recall itfor we have not his book at hand. How few actors there are, of whom the same cannot be said! A Hamlet who has potentialities of ir-

sanity, who is half-cracked, a poet, a philosopher, a man of the world, great h great soul, great brain-to employ oldfeshioned categories-is confronted with a problem that is almost too much for his spirit to endure. Endure it he does, and his doubts are not diseased or the tremors of timid soul. He must be certain, and then -the deluge!

Brandes, like most European critics, see the dreamer the sick man, the man of morbid brain beset by fantastical notions. And so it goes, until one is finally forced to the conviction that every man fashions his own Hamlet, each after the image of himself. If he is choleric, melancholy; if he is reticent, poetic; if he lacks gali but sees matters mundane philosophically -by the rood, these various Hamlets become backed like a weasel or like a whale, or methinks, a very camel! There is no escaping the conclusion-the real Hamlet Shakespeare alone knew, and we stumbleron the threshold may only hazard an opinion. Or, horrid thought, perhaps Hegel and the favorite pupil of Hegel, Shakespeare himself was perplexed over this phantom of his own creation. Frank enstein and his monster over again!

And this brings us to a consideration and Handel he had no clear sense of meum and I comparison of the two Hamlets who tred in the principal cities.

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the boards in this city last week. Com- THIS WEEK AT THE THEATRES. parisons there can be none. Sothern is, notwithstanding patent defects, superior Bonn. And it would not surprise us if Mr. Sothern had seen several German Hamlets. There are some points in his performance that are obviously of the Jerman stage. He must have seen Forbes Robertson, and he knows and remembers Irving and Beerbohm Tree. His Hamlet is sweet, all too sane rendering. The long purple shadows" cast by the sonorous nusic of the poet [we don't know how a shadow may be cast by sonorous verse, but it's what we mean | are not on Sothern's tage. Briskness, feminine delicacy, refined diction and romantic picturesqueness go to the making of a most lovable presentment. That it is but the third, or the tenth, or the one-hundredth part of Hamlet's soul thus set forth-you may take your choice of these subdivisions according to your memory of other Hamlets-we know: but to damn it, to say that it is not Hamlet at all, may be countered with the pertinent

Out with it! The real Hamlet is to be read, not acted; and so long as actors are actors they will play Hamlet theatrically, that is to say, effectively. The real Hamlet we enjoy at our desks; the other one, across the footlights, with all the braveries of scenic display, costumes, groupings and lighting.

question: What is the real Hamlet?

Herr Bonn errs at the other extreme The play's the thing for him, and he slashes and slathers through the lines like a Knight old hacking his enemies. This Irving Place Hamlet taers passion to tatters and violates every canon against Shakespearean slaughter. Brusque, brawny and theatric, Bonn is the least satisfactory Hamlet we have seen in a month of Thursdays. Better far, the bilious dreamer of dreams. the conventional fumbler of things real, than this Teutonic Hector with his sword and strange oaths. JAMES HUNEKER.

VETERANS AT THE TOP IN OPERA lean de Reszke Has a New Triumph in Parls-And Lilli Lehmann Has Hers.

This is the day of the veterans in opera. ean de Reszke has just had a triumph at he Grand Opéra in Paris, where he sang Canio in "I Pagliacci" for the first time a few days ago. He refused to sing at all there during the present season unless Leoncavallo's opera was performed. So spite of its unsuitableness to a theatre of such traditions the opera had to be performed, and it was a great success. Ruggiero Leoncavallo came from Italy

direct the rehearsals, and only the rule hat prohibits composers from appearing on the stage of the Grand Opera kept him from acknowledging the enthusiastic applause of the audience. Delmar, who sang Tonio, was called before the curtain five times after the prologue. Jean de Reszke's success was perhaps

greater dramatically than vocally, although his singing of the music is said to have been passionate and beautiful in many parts. And Canio was a part which many of his admirers thought entirely unsuited to him. When it is remembered that be has been singing since 1874 his success in Paris seems more remarkable than ever. Paris seems more remarkable than ever.
Undoubtedly he will be heard here next
year as Canio. "I Pagliacci" has never
been highly popular here, but M. de Reszke
may be able to interest audiences in it.
Lilli Lehmann is another veteran who has
just returned to the operatic stage. She
appears for a brief season at the Imperial
Opera House in Vienna. She sang Isolde
there and is said to have been in wonderful
voice. There was no doubt in the minds

voice. There was no doubt in the minds of those who praised her so highly that she would come well through all that her art could come well through at that her art could accomplish; but that she would be still in such beautiful voice amazed her hearers. It would amaze New Yorkers who heard her recitals here last winter. Still another veteran is soon to come before the public again. This is Amalia Materna, whose financial misfortunes have already attracted so much attention. Sieg-fried Wagner, after an appeal to his family had been made, went to her assistance to fried Wagner, after an about the had been made, went to her assistance to had been made, went to her assistance to had been made, went to her assistance to have to her which she received the receipts. the extent of conducting in Vienna a con-cert of which she received the receipts. Now he is to contribute still more to her welfare by taking her to Russia to sing in a series of concerts which he will conduct

ELIZABETH TYREE TO SHOW US "GRETNA GREEN."

hern's Hamlet and Mansfield's Julius Cresar Still Here-Faversham Soon to Depart-The New Musical Comedic ome Souvenir Nights Approaching

With one exception the more important heatres carry over into this week their New Year bills. The exception is the Madison Square, from which Miss Eleanor Robson and "Audrey" depart, giving place to Miss Elizabeth Tyree, who is to be the principal character in a comedy called "Gretna Green," written by Miss Grace Livingston Furniss. As its title indicates. "Gretna Green" has much to do with an elopement. The action occurs in the sta coach days of England, which lend themselves readily to quaint and pretty romance

E. H. Sothern's presentation of "Hamlet" erous support from the public, as was to be expected. He has surrounded himself with a company that includes severa familiar actors well known to New York, and they share with him the applause. Miss Cecilia Loftus is playing Ophelia, and Edwin Varrey and Rowland Buckstone are in the cast.

Already Richard Mansfield and his company are thinking of their approaching departure from New York and the Herald Square Theatre, where they have been giving a notable production of "Julius Cæsar" for the last month. Two weeks more will finish the engagement. Except for the week which he will spend in Brooklyn, Mr. Mansfield will be seen no more in this neighborhood during the present season. De Wolf Hopper in "Mr. Pickwick" is to occupy the Herald Square after Mansfield.

"The Girl With the Green Eyes" seems to have entered upon a period of prosperity at the Savoy. She is a Clyde Fitch girl. and that means an out-of-the-ordinary girl, and Miss Clara Bloodgood is imper sonating her to the evident satisfaction of large numbers of people.

William Faversham's engagement at the Empire Theatre in the comedy of "Imprudence" has been all sunshine, and there will be much regret when the final curtain falls upon it next Saturday night. That, however, will not take one jot away from the welcome that awaits the Empire stock company, which is to begin its regular winter season on the following Tuesday night in "The Unforeseen," a play by Robert Mar

N. C. Goodwin and Maxine Elliott are still pleasing all who see them in "The Altar of Friendship" at the Knickerbocker It is the sort of humor and sentiment that is always acceptable, and these actors carry it off admirably. They will be at the Knickerbocker for two weeks and then "Mr. Blue Beard" will drive them away.

Mrs. Langtry has attracted the notice and discussion which a visit from her always provokes, and this has resulted in large attendance at the Garrick Theatre, when she is appearing in "The Cross-Ways." In any consideration of this play Mrs. Langtry's wardrobe cannot be forgotten. Few women will be altogether happy until they New Year's week saw a continuation of

the extraordinary success which has come to "The Darling of the Gods" and to Blanche Bates at the Belasco. The theatre is always filled and the sale of seats already extends far into the winter. New stage effects have been added to

Mrs. Fiske's "Mary of Magdala" at the Manhattan Theatre as the details of this remarkable production have been perfected. has won its full share of recognition. No audiences in town are more trilliant

and few are larger than these which areed Julia Marlowe in "The Cavalier" at the Miss Viola Allen is just completing the second month of her engagement in "The Eternal City" at the Vatoria. Like her

Martin Harvey will return to New York and put in the week at the Grand Opera House. He is playing nothing now but "The Only Way," Freeman Wills's drama-tization of Dickens's "Tale of Two Cities."

"Heidelberg" will soon come to the end of its first month at the Princess Theatre. It has given Aubrey Boucicault and some other accomplished players an opportunity to present the romance and comedy of university life, and their efforts have been well rewarded.

* Ferdinand Bonn, who is playing an engagement at the Irving Place Theatre, will make his first appearance in the rôle of Fr.4: Rasmussen in Felix Philippi's "Das Grosse Licht" on Tuesday night. It has made a great sensation in Germany and Austria.

Robert Hilliard returns to the stage o-morrow night as the leading actor in "Jim Bludso," a drama based on three of John Hay's famous ballads. It will be presented at the Fourteenth Theatre.

Weber & Fields, who celebrated the silver anniversary of their partnership a few days ago, must view with complacent satisfac-tion the state of affairs at their music hall. "Twirly-Whirly" and "The Stickiness of Gelatine" are still the programme there

"The Billionaire," with Jerome Sykes in the principal part, has made a hit at Daly'a. It is jolly, satirical and musical. The talk now is that "The Sultan of Sulu"

and his numerous family will camp all winter at Wallack's. They like it here and Military men, especially the Grand Army. are taking marked interest in "When Johnny Comes Marching Home," the Civil War

comic opera at the New York. Several large theatre parties are being made up by them for the purpose of seeing it. "A Chinese Honeymoon" is thirty-four weeks old at the Casino, and still it does not wane. The new songs init are particu-

Mabelle Gilman and her company are ust completing their engagement in 'The Mocking Bird at the Bijou. They will go to Brooklyn next week and Clyde Fitch's newest play. "The Bird in the Cage," will succeed them.

Souvenirs for the 100th performance of "The Silver Slipper" at the Broadway will soon make their appearance.

Another play that has achieved a long run is "The Ninety and Nine" at the Academy of Music. Tuesday night's perormance will be its 125th, and there will

Marie Wainwright has been engaged o play Lady Teasle in "The School for Scandal" at the Murray Hill Theatre this week. Franklyn Roberts as Charles Surface will make his bow as a member of the Donelly stock company.

"The Christian" will be played at the American this week for the second time this season, Miss Rodgers being the Glory Quayle and Maur.ce Freeman the John

"Over Niagara Falls" will be played at the Third Avenue Theatre next week

Weedon Grossmith, having visited several other cities, returns to New York this week and presents "The Night of the Party" at the Harlem Opera House.

"The Show Girl," which will be the bill at the West End this week, is described as a jolly bit of tomfoolery, with a lot of pretty girls who know how to dance.

George W. Munroe will spend the week at the Metropolis playing "The Doings of Mrs. Dooley," a musical comedy on the order of his famous Aunt Bridget pieces.

"Her Marriage Vow," a realistic comedy drama, is announced at the New Star. It deals with railroad life in New England.

"Around the World in Eighty Days" will be revived this week at Proctor's Fifth Avenue Theatre. The vaudeville part of

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